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LEOPOLD GODOWSKY
verehrungevoll gewidmet

ALEXANDER GLASUNOW

KLAVIERKONZERT

(f moll)

OP. 92

Partitur

АЛЕКСАНДРЪ ГЛАЗУНОВЪ

КОНЦЕРТЪ

ДЛЯ ФОРТЕПІАНО СЪ ОРКЕСТРОМЪ

(f moll)

OP. 92

Партитура

1912

3032

Edition M. P. BELAÏEFF, Leipzig

Édition M. P. Belaïeff à Leipzig.

Piano avec Orchestre.

Blumenfeld (Félix). Op. 7. Allegro de concert (en La) pour Piano et Orchestre.

Partition d'orchestre 7.— 2.45
Parties d'orchestre 7.— 2.45
Parties supplémentaires à —.50 —.20
Partition de piano (Réduction pour 2 pianos par l'auteur) 3.— 1.05

Rimsky - Korssakow (Nicolas). Op. 30. Concerto (ut ♯) pour Piano avec accompagnement d'Orchestre. (A la mémoire de François Liszt.)

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Parties supplémentaires à —.40 —.15
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7.— 2.45

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11.— 3.85

Trio pour Piano et Archets.

Lowtzky (Hermann). Op. 2. Trio en fa dièse mineur pour Piano, Violon et Violoncelle

8.— 2.80

2 Pianos à 8 mains.

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5.— 1.75

— Op. 28. La mer. Fantaisie pour grand Orchestre. Réduction pour 2 Pianos à 8 mains par l'auteur

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2 Pianos à 4 mains.

Blumenfeld (Félix). Op. 7. Allegro de concert (en La) pour Piano et Orchestre. Réduction pour 2 Pianos par l'auteur

3.— 1.05

(Pour l'exécution à 2 pianos il faut 2 exemplaires.)

Glazounow (Alexandre). Op. 79. Moyen-âge. Suite pour grand Orchestre. Réduction pour 2 Pianos par l'auteur

8.50 3.—

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Rimsky - Korssakow (Nicolas). Op. 30. Concerto (ut ♯) pour Piano avec accompagnement d'Orchestre. (A la mémoire de François Liszt.) Réduction pour 2 Pianos par l'auteur

3.— 1.05

(Pour l'exécution à 2 pianos il faut 2 exemplaires.)

2 Pianos à 4 mains.

Rimsky - Korssakow (Nicolas).

Op. 34. Capriccio espagnol pour grand Orchestre. Réduction pour 2 Pianos à 4 mains par A. Schaefer 7.50 2.65

— Danses de l'opéra-légende „Sadko“, arrangées pour 2 Pianos à 4 mains par A. Schaefer. I. Cortège des monstres marins. II. Chant nuptial. III. Danses au fond du royaume sous-marin 8.— 2.80

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Winkler (Alexandre). Op. 12. Variations et Fugue sur un thème de J. S. Bach pour 2 Pianos

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Piano à 4 mains.

Akimenko (Th.). Op. 7. Trio (ut) pour Violon, Alto et Violoncelle. Réduction par l'auteur

4.— 1.40

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1.80 —.65

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1.40 —.50

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1.80 —.65

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2.— —.70

Artelboucheff (N.), **Wihtol** (J.), **Liadow** (A.), **Sokolow** (N.), **Glazounow** (A.), **Rimsky-Korssakow** (N.). Badinage. Quadrille

1.60 —.60

Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre. Réduction par l'auteur

2.50 —.90

— Op. 26. Quatuor en Fa pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur

4.— 1.40

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—

Блуменфельд (Ф.), **Глазунъ** (А.) и **Лядовъ** (А.). Славенія Влади́ми́ру Васи́льевичу Ста́сову 2^{го} Января 1894 года. [Fanfares.]

— .40 —.15

Borodine (Alexandre). Finale de l'opéra-ballet inachevé „Mlada“. Réduction par N. Sokolow

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—



dédiées aux petits pianistes capables d'exécuter le thème avec un doigt de chaque main. Nouvelle édition augmentée d'une Variation de François Liszt, d'une Mazurka d'A. Borodine et des „Bigarrures“ de N. Stcherbatcheff. Complet 4.— 1.40

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A MONSIEUR LEOPOLD GODOWSKY
HOMMAGE RESPECTUEUX
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...

ALEXANDRE GLAZOUNOV

...

CONCERTO

POUR
PIANO AVEC ORCHESTRE
EN FA MINEUR

op. 92

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1912

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CHEZ J. JURGENSON, MORSKAÏA 9

3032-3034

INST. LITH. DE CG. RÖDER G. M. B. H., LEIPZIG.

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SHELF

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G 553

ADP...
BAH... 750...

CONCERTO

Alexandre Glazounow, Op. 92

Allegro moderato M.M. ♩ = 88

3 Flauti
(poi Fl. piccolo III)

2 Oboi

2 Clarinetti
in B

2 Fagotti

4 Corni in F

2 Trombe
in B

3 Tromboni
e Tuba

Timpani

Pianoforte
Solo

Allegro moderato M.M. ♩ = 88

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl. *a2* *mf* **1**

Fag. *mf*

Cor. I II *mp*

Pfte Solo *f* *a piacere quasi una Cadenza*

VI. I *cresc.* *mf*

VI. II *p* *cresc.*

V-le *p* *cresc.*

V-celli *p*

C.-B. *p*

1

Pfte *cresc.* *p* *f*

Pfte *f* *ad.*

Pfte *f* *dim.*

Ob. I **2**

Cl.

Fag.

Pfte *p m.s.*

Vl. I *pizz.*

Vl. II *pizz.*

V-le *p pizz.*

V-celli *p pizz.*

C.-B. *p pizz.*

2

3

Pfte *m.d.*

Pfte *f*

Pfte *dim.*

Pfte *p*

Pfte *cresc.*

Pfte *f*

Pfte *p*

Pfte *cresc.*

4

Pfte *p*

3

VI.I

VI.II

V-le arco

V-celli *p* arco

C-B. *p*

4

Pfte *mf*

VI.I

VI.II

V-le arco

V-celli *mp* div. *mp* unis. *p*

C-B. *mp* arco *mp* *p*

Pfte *mp* *cresc.* *f*

VI.I arco

VI.II *p* *mf* *en harm.*

V-le *p* *mf* *en harm.*

V-celli *mf* *en harm.*

C-B. *cresc.* *mf* *en harm.*

5

agitato poco

Fl. I III

Fl. II III

Oboe

Bassoon

Clarinet

Trumpet

Trombone

Piano

Violin I

Violin II

Viola

Cello

Double Bass

III a2

mf espress.

f

p

cresc.

a2

mf espress.

f

p

cresc.

a2

p

cresc.

mf espress.

p

cresc.

p

cresc.

tr

p

tr

mp

mp

mf

f

mf

cresc.

agitato poco

passionato

p espress. cresc.

p espress. cresc.

div.

p

p

mf

p

cresc.

5

The image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, strings, and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "allargando poco" (slowing down a little). The dynamics range from piano (p) to fortissimo (ff). The score is divided into two systems. The first system includes parts for Flute I & II, Flute III, Oboe, Bassoon, Clarinet, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, and Piano. The second system includes parts for Flute I & II, Flute III, Oboe, Bassoon, Clarinet, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, and Piano. The piano part is written for a grand piano (piano) and includes a variety of textures, from simple chords to complex arpeggiated figures. The woodwinds and strings provide harmonic support and melodic lines. The overall mood is one of grandeur and drama.

6

poco più mosso ♩ = 132

Ob. I

Cl.

Fag.

Cor. III IV

Timp.

Pfte

VI. I

VI. II

Vle

Vcelli

C. B.

I Solo *mf* in A

poco più mosso ♩ = 132

6

7

più lento ♩ = 100

Ob. I

Solo *mf*

Pfte

a piacere *mf*

VI. I

VI. II

Vle

Vcelli

C. B.

più lento ♩ = 100

7

[illegible][illegible]

Fl. II

Ob.

Cl.

Fag.

Cor. IV

Pfte

VI. I

VII

V.le

V.celli

C.B.

8

dolce ed espress.

p cantabile

p cantabile

9

Flauto piccolo (III)

Fl. I II

Ob.

Cl.

Fag.

Cor.

Pfte

Vl. I

Vl. II

V.le

V.celli

C.B.

p

mf

mp

p espress.

div.

8

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, strings, and percussion. The instruments listed on the left are:

- Fl.II
- Ob.I
- Cl.
- Fag.
- Cor.I II
- Pfte
- VI.I
- VI.II
- Vle
- Vcelli
- C.B.

The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music features various musical notations, including notes, rests, and dynamic markings such as *dim.* (diminuendo) and *p* (piano). The score is divided into measures by vertical bar lines, and the instruments are grouped together in a single system.

10

Fl. II poco più mosso ♩ = 132

Ob. I

Cl.

Fag.

Pfte

Vi. I poco più mosso ♩ = 132

Vi. II

Vle

Vcelli

C.B.

10

FL. I, II

Ob. I

Cl. II

Fag.

Pfte

VI. I

VI. II

V. le

V. celli

C. B.

11

mf

mf

mf

mf

mf

pizz.

p

pizz.

p

pizz.

p

pizz.

p

[illegible]

13

Più mosso $\text{♩} = 108$

cresc.
f
cresc.
f
cresc.
f
cresc.
f
cresc.
f
p
f
mf

cresc.
ff
p

Più mosso $\text{♩} = 108$

cresc.
f
cresc.
f
cresc.
f
cresc.
f
cresc.
f
pizz.
p
unis. pizz.
p
unis. pizz.
p
unis. pizz.
p
cresc.
f

13

14

3032

Fl. picc. 15 animando

Fl. I

Fl. II

Ob. a2

Cl. I

Cl. II

Fag.

Cor. f marcato

Tr-be f marcato

Tr-bni p

Timp. f

Pfte ff

Vl. I

Vl. II

V.le

V-celli

C-B.

animando

15

Musical score for measures 1-15. The score is written in D major (two sharps) and 4/4 time. It features multiple staves with various musical notations including triplets, crescendos, and dynamic markings.

Measures 1-15 include the following markings:

- Measure 1: *mf*, *a 2*
- Measure 2: *f*, *cresc.*
- Measure 3: *f*, *cresc.*
- Measure 4: *f*, *cresc.*
- Measure 5: *f*, *cresc.*
- Measure 6: *f*, *cresc.*
- Measure 7: *f*, *cresc.*
- Measure 8: *f*, *cresc.*
- Measure 9: *f*, *cresc.*
- Measure 10: *f*, *cresc.*
- Measure 11: *f*, *cresc.*
- Measure 12: *f*, *cresc.*
- Measure 13: *f*, *cresc.*
- Measure 14: *f*, *cresc.*
- Measure 15: *f*, *cresc.*

Musical score for measures 16-20. The score is written in D major (two sharps) and 4/4 time. It features multiple staves with various musical notations including triplets, crescendos, and dynamic markings.

Measures 16-20 include the following markings:

- Measure 16: *mf*, *div.*
- Measure 17: *mf*, *cresc.*
- Measure 18: *mf*, *cresc.*
- Measure 19: *mf*, *cresc.*
- Measure 20: *mf*, *cresc.*

Musical score for measures 21-25. The score is written in D major (two sharps) and 4/4 time. It features multiple staves with various musical notations including triplets, crescendos, and dynamic markings.

Measures 21-25 include the following markings:

- Measure 21: *mf*, *div.*
- Measure 22: *mf*, *cresc.*
- Measure 23: *mf*, *cresc.*
- Measure 24: *mf*, *cresc.*
- Measure 25: *mf*, *cresc.*

17 con moto
(alla breve)

The musical score is divided into two systems, each containing four staves. The first system (measures 17-19) includes vocal parts (cantab.) and piano accompaniment. Dynamics range from *f* (forte) to *pp* (pianissimo). The second system (measures 20-22) continues the vocal and piano parts, with dynamics including *f*, *mf*, *p*, and *pp*. The tempo is marked "con moto" and the time signature is "alla breve".

System 1 (Measures 17-19):

- Staff 1 (Vocal):** Measures 17-19. Dynamics: *f*, *mf*. Markings: *cantab.*
- Staff 2 (Vocal):** Measures 17-19. Dynamics: *f*, *mf*. Markings: *cantab.*
- Staff 3 (Piano):** Measures 17-19. Dynamics: *f*, *mf*, *p*. Markings: *3* (triplets).
- Staff 4 (Piano):** Measures 17-19. Dynamics: *f*, *mf*, *p*. Markings: *3* (triplets).

System 2 (Measures 20-22):

- Staff 1 (Vocal):** Measures 20-22. Dynamics: *f*, *mf*. Markings: *cantab.*
- Staff 2 (Vocal):** Measures 20-22. Dynamics: *f*, *mf*. Markings: *cantab.*
- Staff 3 (Piano):** Measures 20-22. Dynamics: *f*, *mf*, *p*. Markings: *3* (triplets).
- Staff 4 (Piano):** Measures 20-22. Dynamics: *f*, *mf*, *p*. Markings: *3* (triplets).

[illegible][illegible]

19

Fl. I, II

Ob.

Cl.

Fag.

Cor.

Vl. I

Vl. II

V-le

V-cellib

C-B.

19

20

Fl. III

Ob.

Cl.

Fag.

Cor.

Vl. I

Vl. II

Vle unis.

Vcelli

C-B.

I Solo dolce espress.

20

3032

Più mosso $\text{♩} = 88$

Violin I: f , p , f , p

Violin II: p , mf , p , mf , p

Viola: p , f , p , f , p

Cello: p , p , p , p , p

Double Bass: mp , mp , mp , mp , p

Tr-be in B: p , p

Piano: $pizz.$ mp , p , $arco$ p , p , V mp , V mp , p , $arco$ V p , mf , p , mf , p

Fag.
 Cor.
 Pfte
 Vl. I
 Vl. II
 V.le
 V.celli
 C-B.

Fl. I, II
 Ob.
 Cl. in B
 Fag.
 Pfte
 Vl. I
 Vl. II
 V.le
 V.celli
 C-B.

25

26

poco più sostenuto

First system of musical notation, measures 1-6. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one flat (B-flat). The first two staves have a key signature change to two flats (B-flat and E-flat) in measure 3. The music features a melody in the first two staves, starting in measure 3 with a forte (*f*) dynamic. The third staff has a melody starting in measure 3 with a mezzo-forte (*mf*) dynamic. The fourth staff has a bass line starting in measure 3 with a mezzo-forte (*mf*) dynamic. The tempo marking "poco più sostenuto" is at the top left.

Second system of musical notation, measures 7-12. The staves are empty, indicating a continuation of the previous system.

Third system of musical notation, measures 13-18. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one flat (B-flat). The music features a melody in the first two staves, starting in measure 13 with a piano (*p*) dynamic. The third staff has a melody starting in measure 13 with a forte (*f*) dynamic. The fourth staff has a bass line starting in measure 13 with a piano (*p*) dynamic. The tempo marking "poco più sostenuto" is at the top left.

poco più sostenuto

Fourth system of musical notation, measures 19-24. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one flat (B-flat). The music features a melody in the first two staves, starting in measure 19 with a piano (*p*) dynamic. The third staff has a melody starting in measure 19 with a mezzo-forte (*mf*) dynamic. The fourth staff has a bass line starting in measure 19 with a mezzo-forte (*mf*) dynamic. The tempo marking "poco più sostenuto" is at the top left.

27

Musical score for measures 27-31. The score is written for a large ensemble, including strings, woodwinds, and brass. Measure 27 features a piano introduction with a *p* dynamic. Measure 28 has a *cantab.* marking. Measure 29 includes a *cantab.* marking and a *p* dynamic. Measure 30 has a *cantab.* marking and a *p* dynamic. Measure 31 has a *cantab.* marking and a *p* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Continuation of the musical score for measures 32-36. Measure 32 has a *cantab.* marking and a *p* dynamic. Measure 33 has a *cantab.* marking and a *p* dynamic. Measure 34 has a *cantab.* marking and a *p* dynamic. Measure 35 has a *cantab.* marking and a *p* dynamic. Measure 36 has a *cantab.* marking and a *p* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

27

Animando

The first system of the musical score consists of ten staves. The notation is complex, featuring many triplets, sixteenth notes, and various dynamic markings. The key signature has one flat (B-flat). The dynamics include *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). The tempo is marked *Animando*. The system is divided into four measures by vertical bar lines.

This section continues the musical score from the first system. It contains two staves with further development of the musical themes. The notation includes triplets and various dynamic markings. The key signature remains one flat. The dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo is marked *Animando*. The section is divided into four measures by vertical bar lines.

Animando

The second system of the musical score consists of five staves. The notation is complex, featuring many triplets, sixteenth notes, and various dynamic markings. The key signature has one flat (B-flat). The dynamics include *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). The tempo is marked *Animando*. The system is divided into four measures by vertical bar lines.

28

Musical score for measures 28-31. The score is written for piano and orchestra. The piano part is in the upper staves, and the orchestra part is in the lower staves. The key signature is B-flat major (two flats). The time signature is 4/4.

Measure 28: Piano part features chords in the right hand and single notes in the left hand. The orchestra part features woodwinds (flute, clarinet, bassoon) and strings. Dynamics include *f* and *ff*.

Measure 29: Piano part features chords in the right hand and single notes in the left hand. The orchestra part features woodwinds (flute, clarinet, bassoon) and strings. Dynamics include *f* and *ff*.

Measure 30: Piano part features chords in the right hand and single notes in the left hand. The orchestra part features woodwinds (flute, clarinet, bassoon) and strings. Dynamics include *f* and *ff*.

Measure 31: Piano part features chords in the right hand and single notes in the left hand. The orchestra part features woodwinds (flute, clarinet, bassoon) and strings. Dynamics include *f* and *ff*.

Additional markings include *tr* (trill), *p* (piano), *pp cresc.* (pianissimo crescendo), *div.* (divisi), *unis.* (unison), and *8* (octave).

28

musical score for a piano and orchestra, page 31. The score is in B-flat major (three flats) and 4/4 time. It features a piano part with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The orchestral part includes strings, woodwinds, and brass. The woodwinds have melodic lines, while the strings provide harmonic support. The brass parts are mostly sustained chords. Dynamics range from piano (*p*) to fortissimo (*f*). There are two "a 2" markings above the woodwind staves. The score is divided into three measures.

This musical score is for the third movement of a piece titled "Fl. grando (III)". It is written for a large ensemble, including woodwinds, strings, and a grand piano. The score is divided into two systems, each containing five staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (p, f, ff, cresc., meno f, mf), articulation (accents, slurs), and performance instructions (a 2, 8). The first system ends with a double bar line and a repeat sign. The second system continues the piece, featuring a grand piano section with complex rhythmic patterns and a final section marked "meno f".

The score is written for the following instruments:

- Flute (Fl. grando)
- Woodwinds (Clarinets, Saxophones, Bassoon, Contrabassoon)
- Strings (Violins, Violas, Cellos, Double Basses)
- Grand Piano

The score includes the following dynamics and markings:

- p* (piano)
- f* (forte)
- ff* (fortissimo)
- cresc.* (crescendo)
- meno f* (meno forte)
- mf* (mezzo-forte)
- a 2* (second octave)
- 8* (octave)

[illegible]

III

Fl. I. II

Ob.

Cl.

Fag.

Cor.

Pfte

Vl. I

Vl. II

V-le

V-celli

C-B.

31 con moto ♩ = 100

p

dolce ed espress.

p

p

p

p

p

pizz.

p

pizz.

p

div.

arco

arco

pizz.

p

Fl. picc. (III)

32

The musical score is written for Fl. picc. (III) and other instruments. The Fl. picc. (III) part is in the top staff, starting with a treble clef and a key signature of three flats. The music is in 4/4 time. The score is divided into two systems. The first system consists of two staves, and the second system consists of three staves. The Fl. picc. (III) part is marked with *p cantab.* and *p*. The other instruments are marked with *mf* and *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

p cantab.

p

mp

p

p

mf

p

con sord.

p

arco

div.

p cantab.

div.

arco

p

div.

arco

p

div. arco

p

mf

div.

arco

p

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including Piccolo (Picc.), strings, woodwinds, and a large ensemble of violas (V-cell. I and II). The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is divided into measures by vertical bar lines. Various musical notations are present, including notes, rests, and dynamic markings such as 'mf' (mezzo-forte), 'p' (piano), and 'cantab.' (cantabile). The score is written for multiple staves, with some staves having multiple parts (e.g., V-cell. I and II). The page is numbered '8' in the top right corner. The overall layout is typical of a professional musical score, with clear notation and a structured format.

Più mosso $\text{♩} = 108$

33

Musical score for measures 33-37. The score consists of multiple staves. Measure 33 is marked with a box containing the number 33. The tempo is indicated as "Più mosso" with a quarter note equal to 108 beats per minute. The key signature has two flats. The score includes various musical notations such as trills (tr), dynamics (p, ppp), and articulation (poco). The notation is complex, with many notes and rests.

Musical score for measures 38-42. The score consists of two staves. The tempo is indicated as "Più mosso" with a quarter note equal to 108 beats per minute. The key signature has two flats. The score includes various musical notations such as dynamics (p) and articulation (poco). The notation is complex, with many notes and rests.

Più mosso $\text{♩} = 108$

unis. pizz.

p

unis. pizz.

p

unis. pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

33

34

Musical score for a string quartet, measures 34-37. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features various musical notations including dynamics (*p*, *sf*, *mf*, *f*), articulation (accents, slurs), and performance instructions (*arco*, *div.*, *unis.*). The key signature has one sharp (F#) and the time signature is 4/4. Measure 34 is marked with a box containing the number 34. Measure 37 is also marked with a box containing the number 34.

34

35

The musical score is written for a large ensemble. The first system includes staves for Flute I, Flute II, Clarinet, Saxophone, Trumpet, Trombone, Euphonium, Tuba, and Piano. The second system includes staves for Violin, Viola, Cello, and Double Bass. The music is in 4/4 time and features a variety of dynamics and articulations.

First System:

- Flute I:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Flute II:** Similar to Flute I, playing a rapid sixteenth-note scale starting in measure 5.
- Clarinet:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Saxophone:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Trumpet:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Trombone:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Euphonium:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Tuba:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Piano:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.

Second System:

- Violin:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Viola:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Cello:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Double Bass:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.

Third System:

- Violin:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Viola:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Cello:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Double Bass:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.

Fourth System:

- Violin:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Viola:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Cello:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.
- Double Bass:** Rests for the first four measures, then plays a rapid sixteenth-note scale starting in measure 5.

Dynamic Markings:

- mf** (mezzo-forte)
- f** (forte)
- ff** (fortissimo)
- p** (piano)
- marc.** (marcato)
- cresc.** (crescendo)

Articulation Markings:

- tr** (trill)
- 8** (octave)

35

animando

This system contains measures 1 through 4 of a musical piece. The notation is dense, featuring multiple staves with complex rhythmic patterns and chords. Dynamic markings include *sf* (sforzando), *mf* (mezzo-forte), and *p* (piano). The bottom staves include trills (*tr*) and a *p* marking. The overall texture is highly complex and rhythmic.

This system contains measures 5 through 8. It continues the complex rhythmic and harmonic language established in the first system. The notation includes arpeggiated figures and dynamic markings such as *sf* and *f*. The bottom staves show more complex rhythmic patterns.

animando

This system contains measures 9 through 12. The texture shifts slightly, with more prominent melodic lines in the upper staves. Dynamic markings include *sf*, *mf*, and *div.* (divisi). The bottom staves continue with complex rhythmic patterns.

Musical score for piano and voice, measures 36-40. The score features multiple staves with complex piano accompaniment and vocal lines. Dynamics include *f*, *ff*, *cantab.*, *cresc.*, *mf*, and *p*. The key signature has two flats, and the time signature is 4/4.

Measures 36-40 show a series of piano accompaniment staves with intricate patterns, including triplets and sixteenth notes. The vocal line enters in measure 36 with a *cantab.* marking. The piano part includes markings such as *f*, *ff*, *cantab.*, *cresc.*, *mf*, and *p*. The score concludes with a *p* marking in measure 40.

Below the main score, a section labeled "Tempo I ♩ = 88" continues the musical notation, featuring further piano accompaniment and vocal lines with dynamics like *cresc.*, *ff*, *cantab.*, *div.*, and *ff*.

The page number 36 is repeated at the bottom center of the page.

cresc.

Pfte.

37

poco pesante

marcato

37

38 Più mosso ♩ = 144

Musical score for measures 38-42. The tempo is marked **Più mosso** with a tempo of 144. The score includes multiple staves with various musical notations:

- Measures 38-42:** Features a variety of dynamics including *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also accents and fingerings such as triplets and an 8va (octave) marking.
- Measures 43-47:** Continues the musical development with similar dynamic markings and articulation.

Più mosso ♩ = 144

Musical score for measures 48-52. The tempo is marked **Più mosso** with a tempo of 144. This section includes detailed performance instructions:

- Measures 48-52:** Features *pizz.* (pizzicato) and *div.* (divisi) markings. The final measures (50-52) include *arco* (arco) and *unis. arco* (unison arco) instructions, along with dynamics like *p* and *f*.

39

This musical score is for a string quartet, featuring four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is B-flat major (two flats). The score is divided into two systems, each containing four staves. The first system (measures 1-4) includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). It also features articulation like *tr* (trill) and *mp cresc.* (mezzo-piano crescendo). The second system (measures 5-8) continues the musical development with similar dynamics and includes specific performance instructions like *pizz.* (pizzicato) and *div.* (divisi). The score concludes with a rehearsal mark '39' in a box at the bottom right.

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamic markings. The notation includes treble and bass clefs, key signatures of two flats, and a variety of musical symbols such as notes, rests, and accidentals. Dynamic markings like *f*, *p*, *cresc.*, *mp*, *mf*, *ff*, *tr*, *arco*, and *unis.* are used throughout. The page is divided into two systems, each containing five staves. The first system includes staves for strings, woodwinds, and brass, while the second system includes staves for strings, woodwinds, and brass. The notation is complex, with many notes and rests, and the dynamic markings are carefully placed to indicate the intended volume and expression of the music.

40

This musical score page contains measures 40 through 45. It is written for piano and orchestra. The piano part consists of five staves (treble and bass clef). The orchestra part includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and percussion (timpani, snare drum, cymbals, triangle, and a large drum). The key signature is B-flat major (two flats). The time signature is 4/4. The score features various musical notations including dynamics (f, ff, mf, sf), articulation (accents, trills, triplets), and phrasing slurs. Measure 40 starts with a piano introduction. Measures 41-45 show a development of themes with increasing intensity, culminating in a powerful climax in measure 45.

40

II

Tema con variazioni

41 Tema
Andantino tranquillo ♩ = 72

42

3 Flauti
(poi Fl. piccolo III)

2 Oboi

2 Clarinetti in B

2 Fagotti

4 Corni in F

2 Trombe in B

3 Tromboni
e Tuba

Timpani

Pianoforte
Solo

tacet

Andantino tranquillo ♩ = 72

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

41 **42**

This page contains the musical score for measures 43 and 44 of a section from 'The Marriage of Figaro'. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 43-44.
- Ob.** (Oboe): Measures 43-44, marked *Solo* in measure 43.
- Cl.** (Clarinet): Measures 43-44.
- Fag.** (Bassoon): Measures 43-44.
- Cor.** (Cor Anglais): Measures 43-44.
- VI. I** (Violin I): Measures 43-44.
- VI. II** (Violin II): Measures 43-44.
- V-le.** (Viola): Measures 43-44, marked *div.* in measure 44.
- V-celli.** (Violoncello): Measures 43-44.
- C-B.** (Double Bass): Measures 43-44, marked *div.* in measure 44.

The score is in 3/4 time and features a variety of musical notations, including dynamics (e.g., *pp*, *mp*, *p*, *cantabile*), articulation (e.g., *div.*), and phrasing slurs. The key signature is one flat (B-flat major or D minor). The page number 43 is visible in the top right corner, and the measure number 44 is visible in the bottom left corner.

Fl. I.

Ob.

Cl.

Fag.

Cor.

VI. I.

VI. II.

V-le. div. unis.

V. celli. unis. pizz.

C-B. pizz. arco

44

43

f, *p*, *mf*, *mp*, *pp*, *un.*, *div.*, *ar.*

Variation I

Pfte Solo **45**

46 Cl. a 2

Pfte *p*

VI.I con sord. *p*

VI.II con sord. *pp*

Vle con sord. *p*

V-celli con sord. *pp*

C-B. *p*

46 **47**

Fl. *p*

Cl. *p*

Fag. II *p*

Pfte *p*

VI.I *p*

VI.II *p*

Vle *p*

V-celli *p*

C-B. *p*

pespress.

pizz.

pizz.

47

48

Fl.

Cl.

Fag.

Cor.

Pfte.

Vl. I

Vl. II

Vle.

V.celli

C.B.

a 2

p

cresc.

f

div.

cresc.

div. a 3

arco

p cresc.

(pizz.)

48 *mf*

Fl. *a 2*

Ob. *mf*

Cl. *p*

Fag. *p*

Cor. *p* IV

Pfte *dim.*

VI.I *dim.* *div. a 2* *unis.*

VI.II *dim.* *div. a 2* *pp unis.*

Vle *dim.* *div. a 2* *pp*

V-celli *dim.* *pp*

C-B. *dim.* *pp*

Variation II (chromatica)

Andantino $\text{♩} = 63$

49

Pfte *p* 3 *marcato il basso*

VII Andantino $\text{♩} = 63$
senza sord.

VI.II senza sord.

Vle senza sord.

V-celli senza sord.

C-B. *p*

49

50

Picc.

Fl.

Cl.

Cor. *I* *p*

Pfte

VI.I

VI.II

Vle

V-celli

C-B.

50